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full of philosophy as difficult to understand as the statue itself and, at the same time, the main basic line, holding the figure. On the left side, from the top of the head, falls a line to the left elbow, which points across the body to the left thigh. Over against the straightness of the right leg comes the deep hollow of the left knee. Please don't consider these few lines as dry reading, because the virtues of the

statue depend very much on understanding these relations. The tangled lines of the arms and collar bone contrast with the simple massiveness of the legs and feet. The lower half of this figure of "The Earth" is earthy. In considering all these things, giving them the thought that they deserve, we are satisfied that Davidson is a genius, and, like all geniuses, he must have a great deal of our best thought.

Sculpture at the Panama-Pacific Exposition

By ANNA L. BOOTH

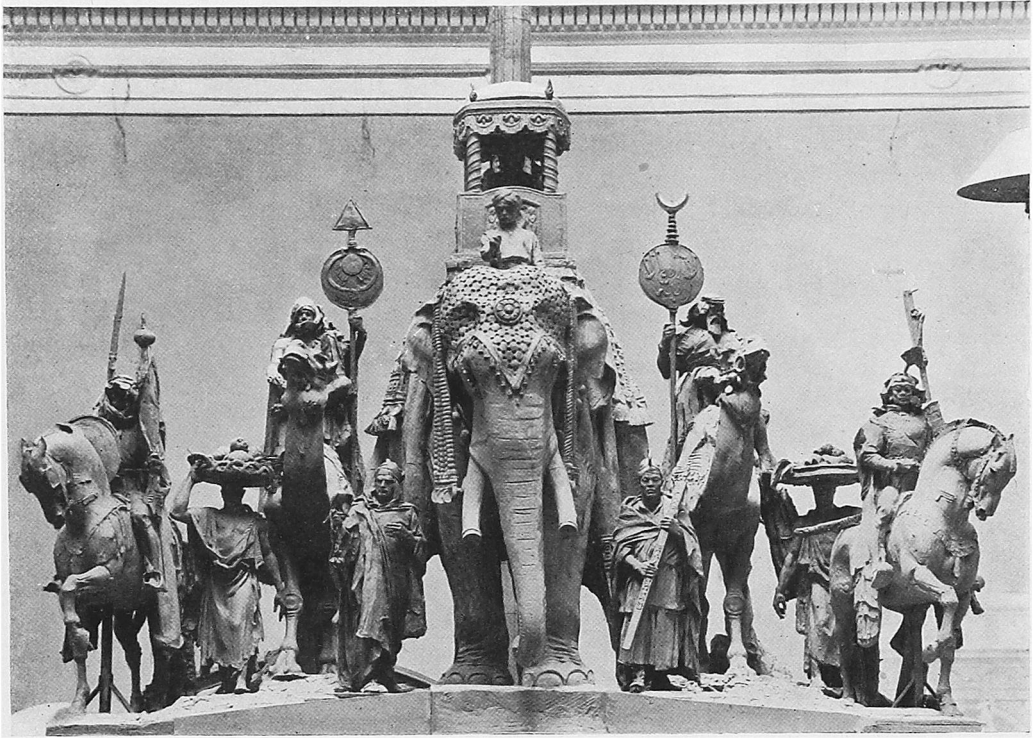
THE sculptural plans of the Panama-Pacific International Exposition, now revealed, in part, by photographs of scale models, have been developed as a result of the co-operative work of a number of America's foremost sculptors. The most vital period in the artistic development of a great universal exposition is that which comes at the beginning of the architects', sculptors' and painters' conferences. In the plan adopted the sculpture, the architecture, the illumination, and the painting have been developed into a harmonious ensemble.

The sculpture is remarkable for its imagery and its vigor, for its realism and its artistic quality. The designs have been modeled to scale with the huge exhibit palaces. The sculptors have done, perhaps, more preliminary work than has ever been undertaken in the preparation of this most artistic phase of a world's exposition; they have worked in close accord with the architects to determine the scale by which the sculptural composition is to be brought into consonance with the architecture.

Models of the sculpture will soon be reproduced upon the exposition grounds, under the direction of Mr. A. Stirling Calder, the Acting Director of Sculpture, who is associated in the work with Mr. Karl Bitter, Director of Sculpture. The works of

Mr. Bitter and Mr. Calder have received international recognition, and in planning the execution of the sculptural designs, they secured the assistance of men skilled in particular kinds of sculpture and who have won great fame through the delineation of varied themes. Among the sculptors to whom has been entrusted this important work are Albert Jaegers, Furio Piccirilli, A. Stirling Calder, Leo Lentelli, Robert I. Aitkin, Adolph A. Weinman, Isadore Konti, Evelyn Beatrice Longman, Mrs. Harry Payne Whitney, Douglas Tilden, Gutzen Borglum, H. A. MacNeil, James E. Fraser, Charles C. Rumsey, Haig Patigian, Paul Manship.

When the sculptors began to plan their work they had as an inspiration an undertaking which has appealed to the imagination of the world for centuries. In the opening of the Panama Canal they saw the final result of four centuries of effort to secure a passageway between the oceans. And they have told the story in their work. Figures of the early explorers of the oceans, groups symbolizing the effort to pierce the rocky backbone of the continents, masses of glorified workmen—the human bulwarks of the canal—colossal representations of struggle and achievement. We illustrate many of the dramatic themes inseparably associated with the search for



SKETCH MODEL OF THE GROUP "THE NATIONS OF THE EAST"

By Frederick G. R. Roth

—Courtesy of the Panama-Pacific International Exposition

a passageway to the Pacific and with the final building of the canal at Panama.

The most conspicuous groups of sculpture will be those which surmount the great East and West triumphal arches in the grand Court of Honor, the Court of the Sun and Stars. In this court there will be two significant arches of immense proportions. One of these will be upon the east of the court and the other upon the west. Crowning the arch upon the east, the "Arch of the Rising Sun" will be a grouping in which an elephant will be the central figure, with camels, mounted warriors and slaves to complete the composition. This group is called, "The Nations of the East." It breathes the spirit of Oriental life wherever found whether in Persia, China, India or Oriental Africa. Surmounting the arch upon the west will be a representation, the "Nations of the West," with a great prairie schooner as its central theme and with

the figures of pioneers, cowboys and American Indians to balance the group.

Both groups will be of colossal proportions. The howdah upon the elephant above the Arch of the Rising Sun will be 188 feet above the floors of the court. The greatest height of the sculpture will be forty-two feet. The entire design was studied to form a striking silhouette of Oriental character, a great massing of statuary crowning the summit of the arch. From the floors of the court the group will loom massively against the sky. From the hills of San Francisco or from the harbor it should prove even more effective. It carries a spirit of Oriental mysticism; there is a trace of religious feeling in its conception.

The group in its entirety is the conception of Mr. Calder. The model of the elephant and howdah were designed by Mr. Frederick G. R. Roth of New York. Mr.

Roth stands out among the foremost American sculptors for his animal work. He has also designed models of camels which are a part of this group. Three of the standing figures, an Arab Falconer, a Tibetan Llama (Priest) carrying a great fasces corresponding to the Roman emblem of authority, and a Negro slave bearing a great basket of fruit, will be thirteen feet six inches in height. The pedestal upon which the group stands will be 38x52 feet square.

Both groups on the arches will be golden but not gilded. They will not be glaring



PEDESTAL AND GROUP "THE NATIONS OF THE EAST"
By Frederick G. R. Roth
—Courtesy Panama-Pacific International Exposition

under the brilliant California sun. The groups, inventions of monumental conception and rich treatment, will replace the form of the old Roman quadriga.

Upon the floors of the Court of Sun and Stars, occupying positions relatively East and West, will be two great monuments. the Fountains of the Rising and of the Set-

ting Sun. Their upper portions will be the sources of the night illumination of the court. Great globes of dense white glass, surmounted by figures representing a sunburst and a sunset, will give forth at night an incandescent glow which will illuminate the utmost recesses of the court, wiping out the black shadows, and disclosing the details of the colonnades and mural paintings. In the basins of the fountains reclining figures of the planets will again surmount globes of light behind which the water will fall in screens. These fountains will be executed by Adolph A. Weinman of New York, who has already been identified with much of the work connected with the firm of Messrs. McKim, Mead and White, the New York architects.

The center of the Court of Sun and Stars will be about eight feet below its average level, giving way to a sunken garden. Flanking the descents to the garden will be titanic figures symbolizing the four elements, Fire, Water, Earth and Air. Mr. Robert I. Aitkin has been entrusted with the execution of these designs. On the upper ramps of the garden and before the two arches are vertical groups representing Order and Chaos, Eternity and Change, designed by Mr. Paulanship.

Encircling the court will be one of its most attractive features, a series of hovering figures above the columns of the colonnade and each supporting as a scintillating star a number of suspended prisms which will reflect light from concealed sources reproducing the colors of the rainbow.

In the opening of the court upon the harbor will lie a great lagoon in which will be reflected the Column of Progress upon the water's edge. The upward spiral of this column will symbolize man's struggle toward achievement. Converging about the square base of the column will be a stream of figures embodying the conceptions of the great spiritual divisions of mankind advancing to a doorway in the center of

the base. At the summit of the column a frieze of figures will appear 160 feet from the ground, supporting by their united effort the figure of a youth who is launching his adventurous arrow toward the sun. The shaft of the column will be decorated with a spiral motif of appropriate symbolism. The sculpture of the column is the collaborative work of Messrs. Isadore Konti, who will execute the frieze of the pedestal, and of H. A. MacNeil, designing the crowning group.

One of the most striking groups of statuary will be seen upon entering the main gates. This will be a huge equestrian fountain, symbolizing the creation of the Isthmian waterway and representing in epic fashion Energy, the Lord of the Isthmian way. Its most striking feature, the figure of a splendid nude youth mounted upon a Homeric horse, is depicted as advancing steadily through the waters of the dam and with extended arms pushing the land apart. The pedestal is designed to be extremely simple and is planned to permit the falling of water down its sides in four great vertical sheets, which will flow out into a large horizontal basin. Grouped in serried ranks about the base of the pedestal are masses of glorified workmen—the human bulwarks of the canal. In the basin before the pedestal an exultant Victory is perched upon a winged sea monster.

The equestrian group will be outlined against the archway of the huge Tower of Jewels, the dominating architectural feature of the exposition, designed by Messrs. Carrere and Hastings of New York. The tower will be 429 feet in height and the arch 90 feet. Entering beneath the arch and still following due north from the main exposition gates the visitor will arrive in a vast oval courtyard, the grand court of honor, the Court of the Sun and Stars, around which colonnades sweep to the right and left.

At the eastern and western extremities of the central group of exhibit palaces ter-

minated on the east by Machinery Hall and by the Fine Arts Palace upon the west there will be smaller monumental groups. For the site of the lagoon in front of the Fine Arts Building a single reclining classical statue representing ancient civilization, designed by Mr. Gutzen Borglun; while the eastern position will be occupied by a group representing modern civilization, designed by Mr. Douglas Tilden, the California sculptor.

The Tower of Jewels will be decorated with much sculpture of a purely ornamental kind, as well as the repeated figure of an armed horseman, being modeled by F. M. L. Tonetti of New York. This horseman will be seen standing on the terraces of the great tower.

Terminating the open colonnades on each side of the tower great mural fountains will be created by two of America's most talented women. Mrs. Harry Payne Whitney will design, in accord with the architecture of the Tower of Jewels, the Fountain of El Dorado, while on the opposite wing of the corridor Mrs. Edith Woodman Burroughs will design the Fountain of Youth.

There will be something very cosmic about the Court of Sun and Stars. It will suggest space, infinitude. The east and west courts, paralleling the central court, will further carry out the oriental and occidental themes suggested in the Court of Sun and Stars by the great triumphal arches of the Rising and of the Setting Sun. In the Festive or east court the mystical significance of fire and water will be illustrated: The court will be set with the richness of the palaces of the Orient. In the great west court, the Court of the Four Seasons, the munificence which Nature confers upon the husbandman will be exemplified. There will be in this court a suggestion of the agricultural wealth that has come to the pioneer who has taken up new lands and set them to the plow. In the four corners of the court will be set great

niches with groups representing the four seasons rendered in plastic form by Mr. Furio Piccirilli. These groups will be set in fountain basins within the colonnades at the four corners of the court. In the fore court, or entrance from the harbor to the Court of Four Seasons, will be a classical Greek design of Ceres, goddess of agriculture, by Miss Evelyn B. Longman.

A great group representing Nature will occupy a pedestal before the archway by which one enters the court. Two other figures which will flank the main arch in the Court of Four Seasons are called Rain and Sunshine, and are done by Albert Jaegers. These figures will suggest naturally the two most benign forces which have contributed to the abundance of nature.

To the south of the Court of Four Seasons will be Mr. George W. Kelham's Court of Flowers, where the subject matter will be founded on the Tales of the Arabian Nights. This will inspire the composition of the central fountain now being designed by Mrs. Edith Woodman Burroughs, while the minor decorations of the facades will supplement this imaginative mass. The doorways of the Court of Flowers will be flanked by strange visaged lions; the attic will be studded with figures of oriental slaves. For the Court of Palms, south of Mr. Louis C. Mullgardt's Court of Festival, the western fairy tales will spur the sculptor to new imagery, with Beauty and the Beast as the subject matter for the central fountain.

